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FLOW...

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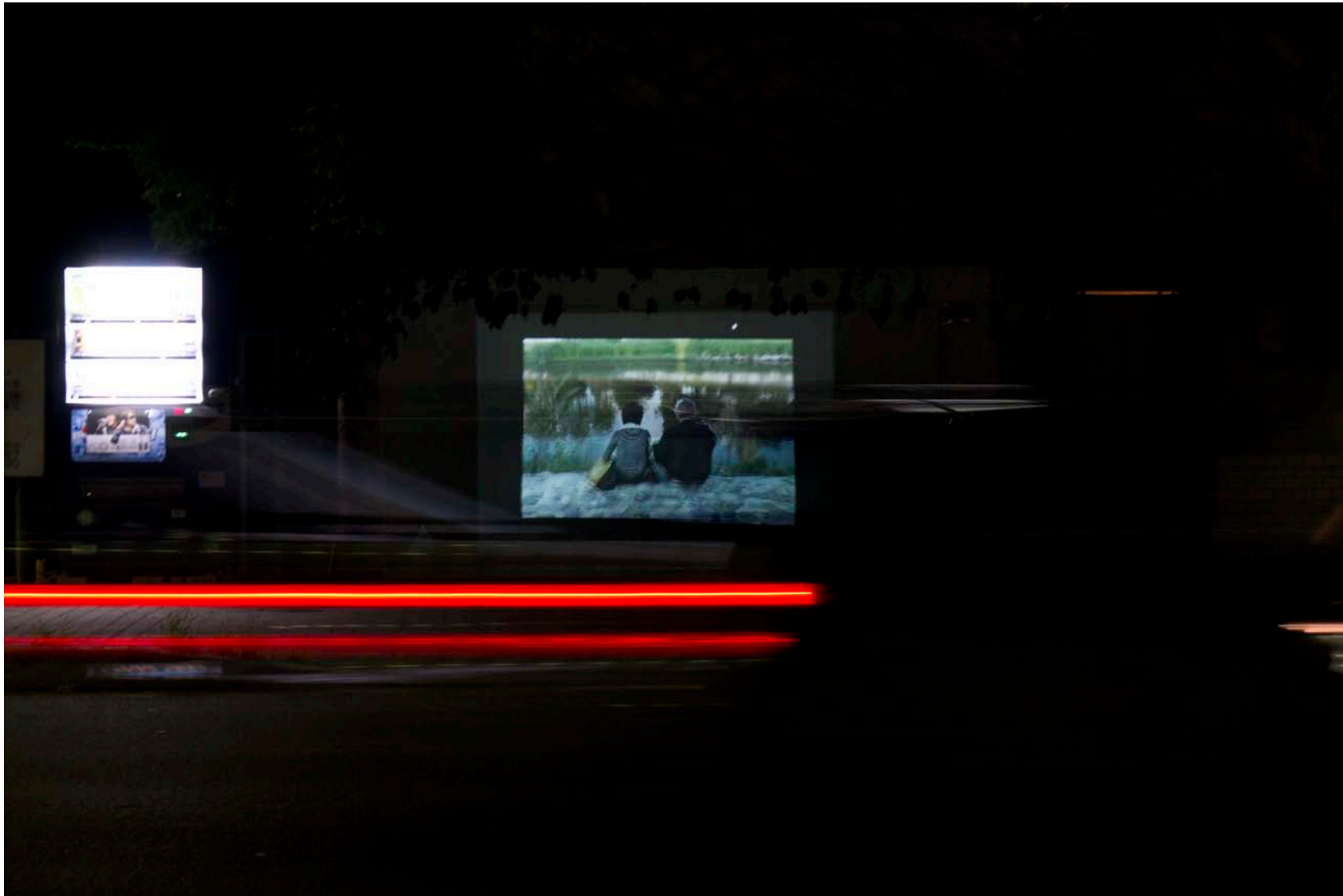
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flow...

eca

Portfolio submission ref 2014 David Williams

Galerie Weissraum, Kyoto



Galerie Weissraum is one of the foremost platforms for contemporary visual art in Kyoto. It has a reputation for exhibiting cutting edge art practice from around the world, with a strong emphasis on East/West dialogue.

Project Introduction

The production of this work was supported by The Sun Chlorella Corporation (Kyoto) and Gallerie Weissraum as well as the eca Research Board.

The project, '**flow...**' was undertaken along the banks of the Kamo River, Kyoto. Shooting took approximately one month (2009) to complete. In common with much of my output over recent years (much of it made in Japan) it explores the notion of non-duality – oneness.

There is a long tradition in Kyoto of couples of all ages and backgrounds sitting by the river sharing time together – taking a break from shopping, eating, chatting, simply watching the river flow etc. This project, originally a series of 72 still images, was shot on digital slr and for the purpose of exhibition at Weissraum, converted to a slow-dissolve video installation.

To give some idea of geographical context, figure 1 shows a view of the river Kamo with a variety of people on its banks.



fig 1

Methodology/Methods

The shooting of the still images followed typological strategies. Factors such as distance from subjects, depth of field and angle of view are consistent throughout. Such an approach owes much to serial methods employed not only by typological visual art practitioners such as Bernd and Hilda Becher, but also to musical composers such as Philip Glass and Steve Reich. (I am an ex professional composer myself). In common with elements of other projects I have produced in recent years, the rationale behind this methodology is to provide a sense of something which apparently changes, but essentially remains the same: to allude to an underlying 'oneness'.

One feature of the work is that it gently observes aspects of contemporary Japanese culture – clothing, eating habits, dependence on modern technology and so on. But even here, such references are underpinned by a pervading sensibility of 'permanent transience', such observations taking place against the backdrop of the ever-present, yet relentlessly flowing river.

Figs 2/3/4/5/6/7 are selections from the final 72 still images



fig 2



fig 3



Figs 4/5/6/7

flow...

The installation Weissraum Gallery, Kyoto

The 72 final pieces were converted into a slow-dissolve video installation and shown at night time. The gallery itself is situated on the bank of the river Kamo, with the projection area open to the street and visible to passers by. (figs 8/9/10)

Due to the typological manner of shooting the still images, (couples positioned in centre of frame) the effect of the slow dissolve (about 20 seconds each image) further emphasised the notion of 'oneness' – young couples merging into old, male into female, objects by their sides 'morphing' into one another.

The video was accompanied by a self published book of all 72 images on display in the gallery back room. In this room there was also a single framed piece, a seascape from my previous series Stillness and Occurrence, by way of counterpoint to the Kamo river series. (Please see installation picture, next page)

On the evening of the opening I gave a musical performance in the gallery which was disseminated live via Vimeo.



Figs 8/9/10

流れ

(flow)

David Williams

KAMO RIVER 2009

A book containing all of the images in this video installation
is on display in Raum 3 inside Weissraum
(access through Mr Kanzo).
Please feel free to have a look.



KWR invites you to the opening of:
流れ 'flow': a video installation by David Williams
Friday, 26 August 2011, 5.30 - 7.30 pm

We would be delighted if you could join us
for the opening followed by
live music and broadcast from **mr. kanzo**



2011.8.26(Fri.) 19:30 start!! No charge!!



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flow...

**Exhibition
Cairn Gallery, Pittenweem.**

Cairn Gallery, run by Thomas Clark, is one of the most respected galleries promoting contemporary art in Britain. Small, simple, intimate, impeccably designed, it has hosted work by some of the foremost conceptual practitioners of our time, including recently, Roger Ackling and Adrian Piper.

'flow'... was shown here as an edit of 33 pieces, printed 'in miniature' in accord with the sensibility of the space. (figs. 11/12)

As one entered the gallery, a single piece of an image of a Buddhist prayer bell selected from a previous project shot in Japan (88 Places) was on display. (fig. 13)

On completion of viewing the line of 33 'couples' images, the viewer was presented with an actual Buddhist prayer bell positioned on the window ledge at the end of the room. (fig 14) The intention here was to bring an element of pilgrimage to the work and highlight its formal presentation as a kind of 'visual mantra'.



figs 11/12

figs 13/14